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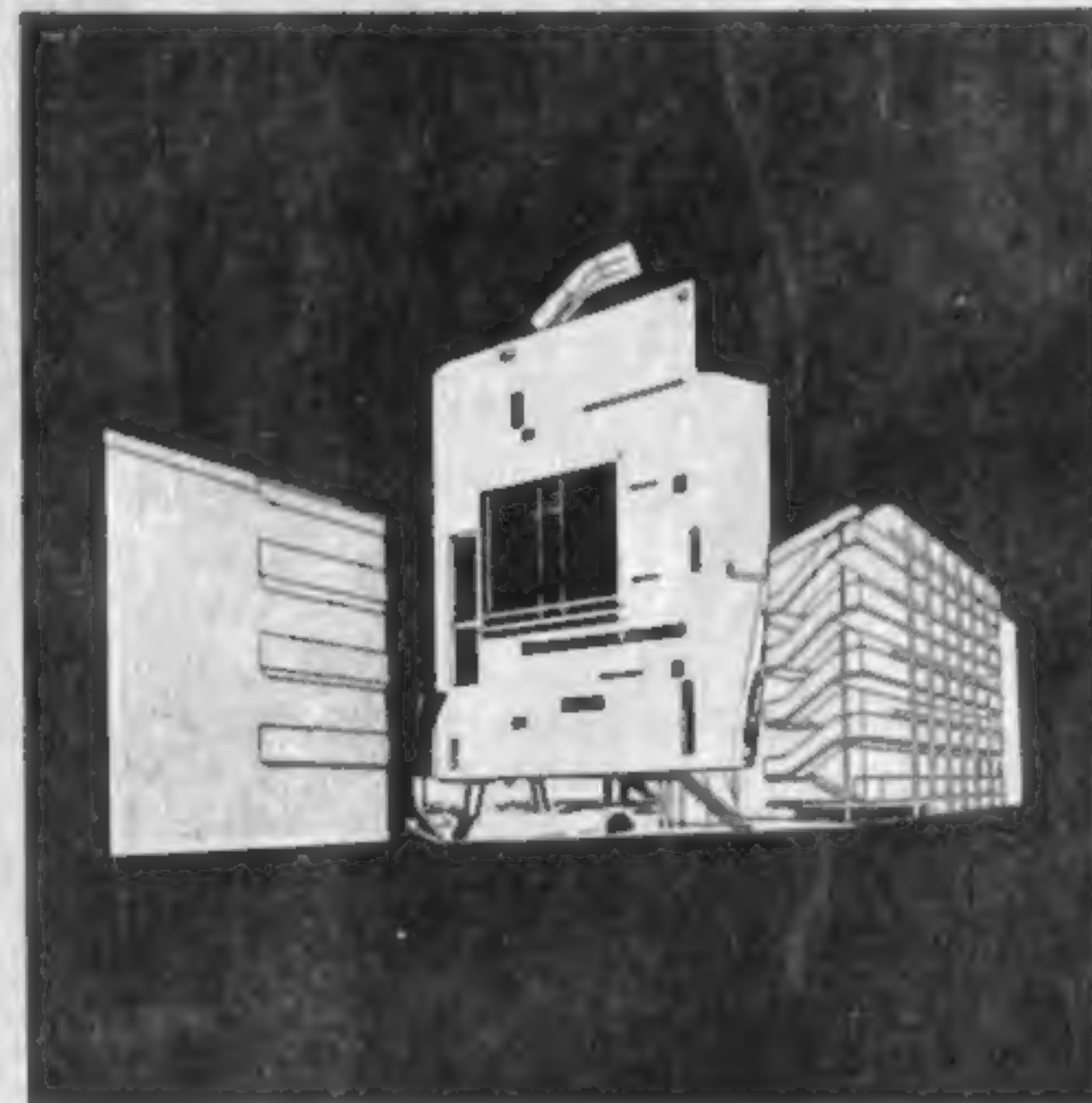
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I would like to make a tax-deductible contribution of \$\_\_\_\_\_ to STOREFRONT to support its programs and the publication of FRONT (make checks payable to STOREFRONT).

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## STOREFRONT

for Art & Architecture

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# WESTERN OBJECTS EASTERN FIELDS BOLLES - WILSON ARCHITEKTÜRBÜRO

FEBRUARY 20 - MARCH 17, 1990

GALLERY HOURS:

Tues. 12-8pm, Wed.-Sat. 12-6pm

Opening Reception:

Tuesday, February 20, 6-8pm

#### Discussion Program

Critical Issues in Public Art and Public Architecture

No. 44 February 27

TOWARDS IMPHOTEP

Against and Beyond De-Construction

Moderator: Ion

No. 45 March 6

Native American Art in Public: Where Does it Fit?

Moderator: Lloyd E. Oxendine

No. 46 March 8

Introduction of The Arangel Trust

Moderator: John Carson

No. 47 March 13

Public Space in a Private Time

Moderator: Vito Acconci

The objects are shown in the fields.

Storefront for Art & Architecture is a not-for-profit organization supported by the New York State Council on the Arts, New York City Department of Cultural Affairs, National Endowment for the Arts, foundations, corporations and individuals.

97 Kenmare Street (near Lafayette) New York, NY 10012 212-431-5795

## STOREFRONT

for Art & Architecture



# CURRENT PROGRAMS

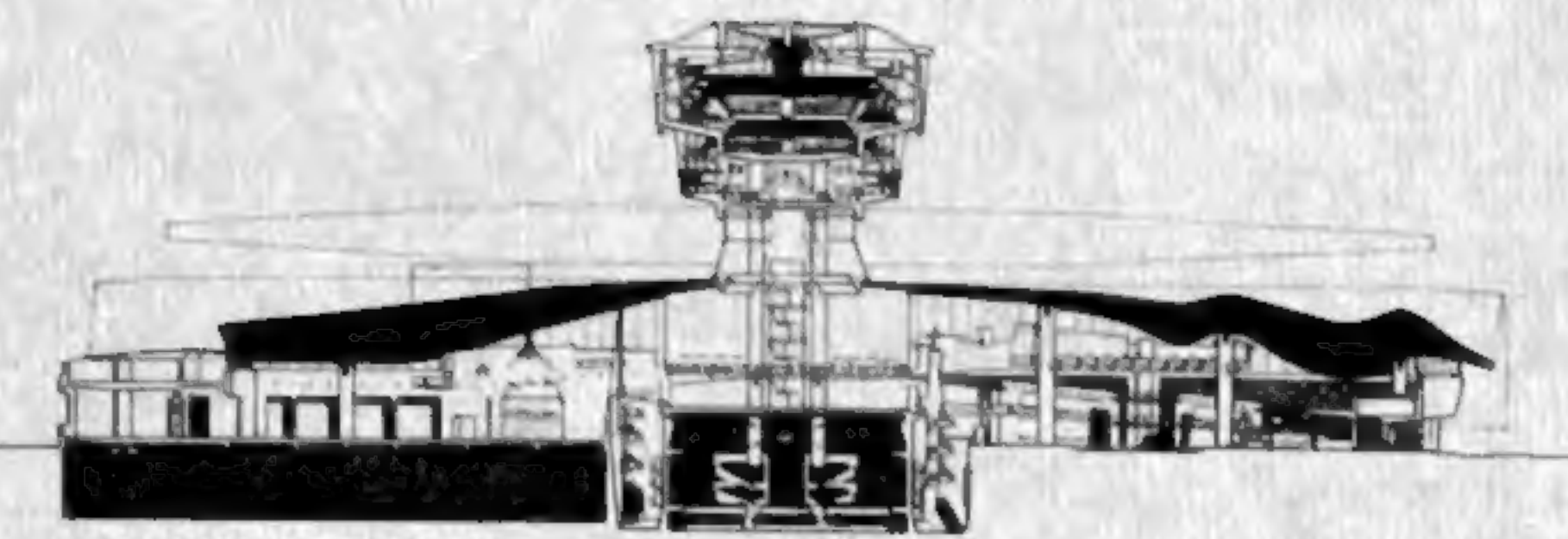
## EXHIBITION

### WESTERN OBJECTS EASTERN FIELDS RECENT PROJECTS OF THE ARCHITEKTURBURO BOLLES- WILSON

February 20-March 17, 1990  
Wed.-Sat. 12-6pm, Tuesday 12-8pm

Münster Library, Competition First Prize 1987, construction 1990-93  
Blackburn House, London, 1988  
Housing Block, Krakow  
Fort Aspern Bridge, 1989  
Sculpture Hall for Kassel Documenta, competition entry, 1989  
Center for Art and Media Technology, Karlsruhe. Competition 2nd Prize  
Frankfurt Kindergarten, 1989  
Cosmos Street Office Building, Tokyo, 1989  
The Ninja House, first prize Shenkshiku Competition, 1988  
Osaka Folie (Ninja 3), 1989  
Tokyo Opera, competition entry, 1986

Projects:



Bolles-Wilson, Tokyo Opera, competition entry 1986

### Comments re: the City Library Competition, Münster

Being the words of an old trooper, for whom the term "library" sets off certain well-worn mental circuitries: What is a library in the age of electronic information? Can it be located in one centralized building any more? (Sweet memories of a one-time crush on Marshall McLuhan.)

These questions must have been first asked at least twenty-five years ago, but perhaps only Cedric Price among us answered them nonstereotypically—in a way he would have considered obvious—a good nuts and bolts project, to our dear Cedric.

Peter Wilson, on the other hand, is responding in his own way, and that of his generation of architects fully accepting the program as developed by the worthy Burghers of Münster. Okay—so you either enter a competition to win, or to make a point.

Having got that out of the way, the building itself is a very exciting *melange* of forms. The copper-clad wall, with its underparts removed to reveal the interior space gives one that same naughty feeling as when motoring behind a car whose body has been raised, exposing leaf springs, shocks, and differential.

It's the work of a young man in the process of discovering his own way, still with a nod in the direction of those who have influenced him; but there's a sense of power and confidence here, and of the ability to compose a dramatic spatial sequence. But please, Peter, use a bit of distortion in the perspective of the "main axis"—it would reveal the drama of the large curved wall's prow.

—Michael Webb

## DISCUSSION PROGRAM

### TOWARDS IMHOTEP Against and Beyond De-Construction

Moderator: Ion  
February 27, 1990 7pm



Bolles-Wilson, New City Library, Münster, 1987-93

### FRAGMENTATION OF SPACE

Fragmentation whether voids in the inner city or disparate fields of objects which blur the periphery of cities is evidence of a contemporary and fundamental shift in our technological, perceptual and experiential constructs.

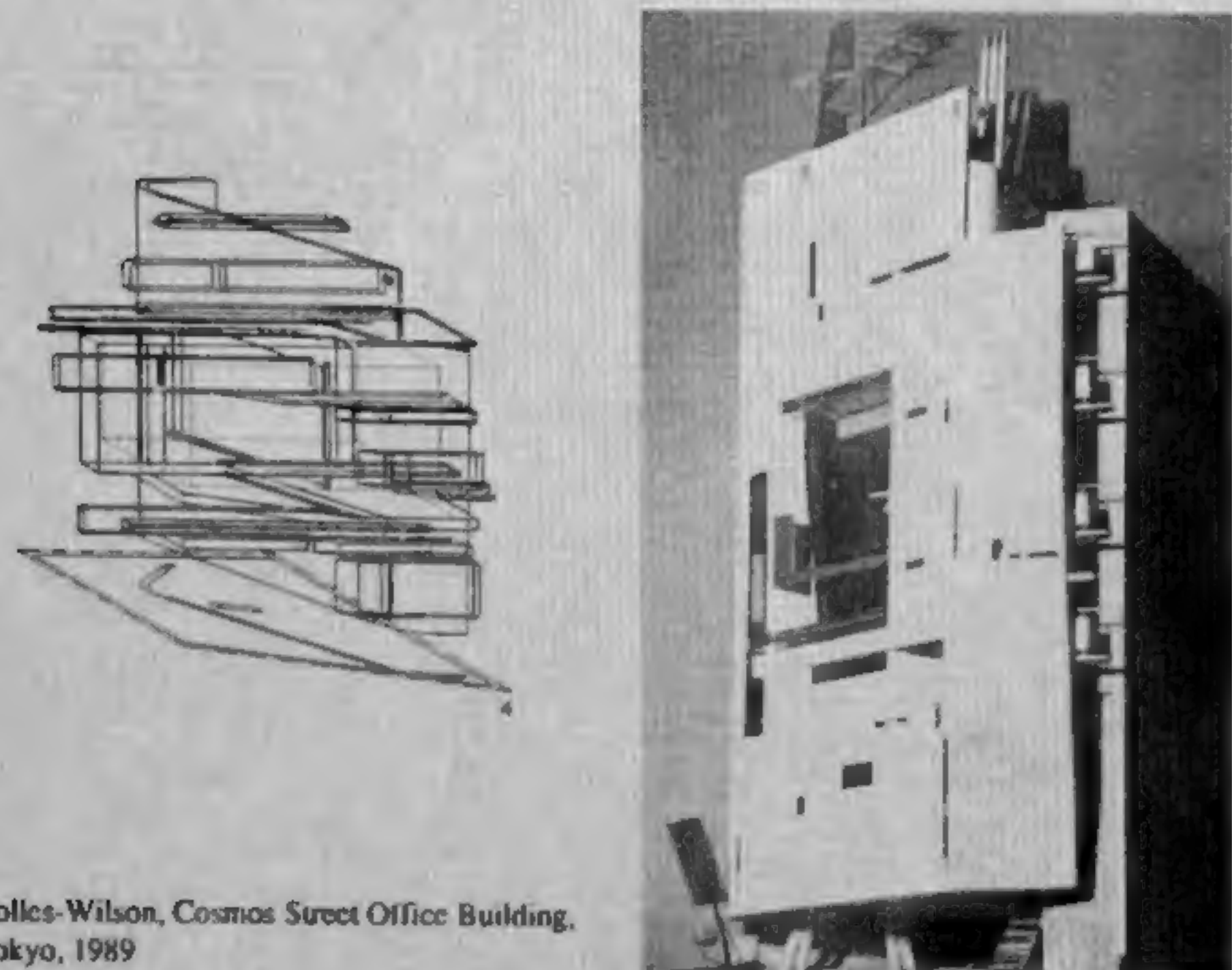
Since Benjamin's analysis, cinematic perception can be seen as bringing into question the authenticity of objects; since Virilio's analysis, transparency must be understood as the prevalent computer/communication induced mode of perception. It is now less and less possible to use the model of coherence to understand our fragmented, simulated and transparent spaces.

As perspectival perception became inscribed in the focused plans of cities, so today's voids which refuse codification can be read as positive manifestations of a revolution of perception indistinguishable from the modes of the post industrial technology. In such new fields the status of architecture must be revised.

Our work has been researching these fields through the medium of the project, always avoiding what Lyotard calls the "grand narratives of theoretical causality which have today been replaced by the small narratives of practical opportunity." For the New City Library in Münster the plan reflects a profound change in the status of the storehouse of knowledge. Micro-fische and computer catalogs render information invisible, their "space" and their "access" is different to that of the book on the shelf. The divided plan of the Münster Library reflects this new situation, on one side are found "books," on the other "pure information." This cut becomes a street through the center of the library, a breaking down of the classical hierarchy of public space, facade, interior.

While insisting on its modernity the Münster Library also respects the medieval plan of the city. But as the plan is a reconstruction, so this new insertion is ultimately and necessarily an unfamiliar animal, at once at home and alien to its context.

—Peter L. Wilson



Bolles-Wilson, Cosmos Street Office Building, Tokyo, 1989

### Introduction of The Artangel Trust

Moderator: John Carson  
March 8, 1990 7pm



In August 1986 enthralling gatherings in London witnessed the intriguing phenomenon of HOUSEWATCH. Six artists presented a novel combination of cinema and architecture by projecting films from inside a house onto translucent front windows, dramatically animating the street facade to the location of gathered audiences and passers-by. Each of the six artists individually explored different aspects of the concept, from the voyeurism of watching the neighbours, with figures interplay between windows, to abstract and structural episodes, with film flowing silently through architecture.

The Artangel Trust, based in London, is a funding and initiating organization for the visual arts.

- presenting art in public locations
- collaborating with artists and curators to win new audiences beyond the museum
- encouraging artists working in a context of social or political intervention
- supporting public works which are transient, temporary or not gallery based

### Public Space in a Private Time

Moderator: Vito Acconci  
March 13, 1990 7pm

## SPECIAL EVENTS

Peter Wilson will speak at:  
Parsons School of Design/25 E. 13th St., Rm 20...Thurs., February 15/6:30 pm  
Columbia University/Wood Auditorium at Avery Hall...Wed., February 21/6:30pm

### Recent proposals for public art projects

Marc Blane

Paula Allen Gallery

January 30-February 24

560 Broadway, New York City

Note: Marc Blane is developing the Empty Pedestals Project with Storefront for next year's program

### In Defense of Cities

Brendan Gill

First Annual Lewis Mumford Lecture

Thursday, February 22, 5 pm

Parsons auditorium at 66 W. 12th Street

Sponsored by the Department of Environmental Design/Parsons School of Design

# FUTURE PROGRAMS

## EXHIBITIONS

Formalhaus from Frankfurt  
March 27 - April 21, 1990

### Request for Proposals

Spring Exhibition: In an effort to show new and emerging work, STOREFRONT is making a Request For Proposals from curators, artists, and architects. If you are interested and would like to propose an exhibition, project, forum or other events, please send a description of your proposal and no more than 20 slides of your work. The due date for this RFP will be March 10, 1990.

## PROJECT ATLAS

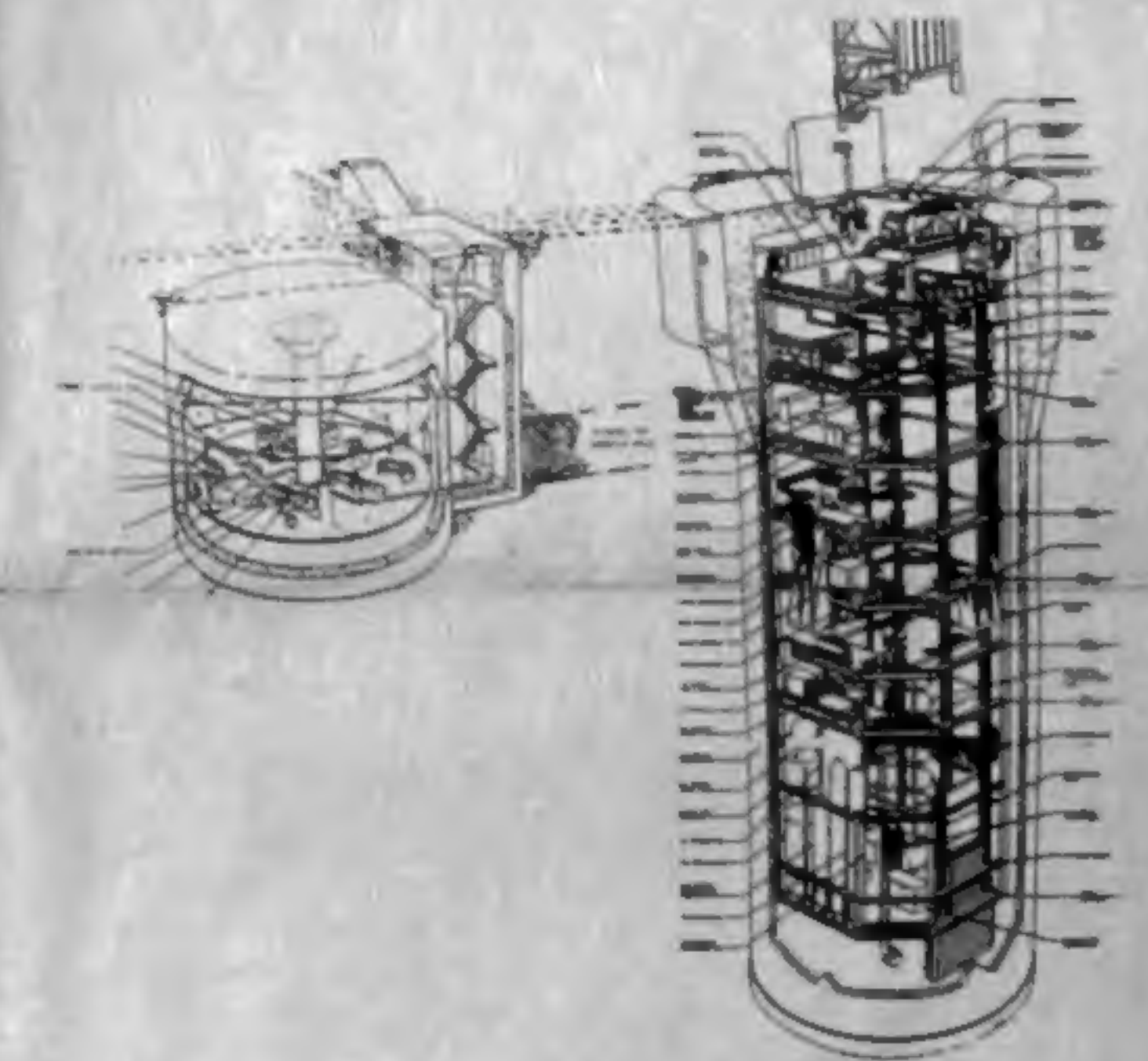
Project Atlas is an international competition organized by STOREFRONT FOR ART AND ARCHITECTURE, open to the participation of individual artists, architects and groups of interested people in any field. Twelve obsolete and abandoned Atlas missile bases remain in the region surrounding Plattsburg Air Force base, at the edge of Lake Champlain and the Adirondack Mountains, in New York State. The bases were designed to house the Atlas system, the first of a series of American InterContinental Ballistic Missile weapons, capable of delivering a nuclear warhead at a distance of approximately 6000 miles. The bases were operational for only 30 months, from 1962, when they were completed, to 1965 when there were deactivated in favor of a more advanced missile system. Each underground site consists of a steel and concrete silo 174 feet deep and 52 feet in diameter, connected through an access tunnel to a circular, two-story, subterranean control center.

In the bucolic landscape, the sites seem to have been left by an alien civilization. They are monuments to our age, projecting comparable mystery to works such as Stonehenge and the great Pyramids. In their present uselessness, they are singular remnants of human faith in the advancement of progress and technology. The same Atlas rocket put the first American in space, John Glenn; A technological paradigm of the first degree. Concurrently, with its speed and long-range capability, the Atlas ICBM became the first true instrument of global war. This required extremely complex guidance and electronic communication systems. The missile guidance systems perceive and coordinate to the Earth's magnetic field, rotation and the location of sun, moon and stars. This high speed transmission and elaboration of information involved a global network that quickly reduced our planetary conception to the true Global Village.

Project Atlas is a competition seeking to go beyond the creation of innovative designs for new and public uses of the abandoned Atlas missile bases in the North East. If today the arms race seems to have reversed its course, aiming towards disarmament, the 12 abandoned bases serve as metaphor for future issues. Are the silos monuments to a time we have left behind, or will they remain precursors to an empty world. How can communities whose main support comes from the military industrial complex survive in times of de-militarization? The intent of Project Atlas is to interpret the contradictions and enigmas of our age, at the beginning of a new decade and on the threshold of a new millennium: like a mirror, the project aims to reflect and reverse a reality. The project touches some of the most crucial issues in regard to our culture, industrialization and modernism, specifically challenging the formalist truth and universal beauty embedded in pure forms and functions.

Project Atlas is both an action in the present about the transition of time from the past to the future and a present subject for the transformation of culture from the past to the future. It is time now to acknowledge that this century is over and the past can only be of service for a critical re-examination of how culture has transformed as a direct result of technology. The forum for this re-examination in the case of Project Atlas is in the specific realm of art and architecture. The subject of this project, the Atlas Missile bases, is of our past and should be properly utilized as an instrument to gain critical review of our cultural past. Thereby this project, as present endeavor, is a transitional effort toward a cultural projection into our future, immediately toward the next century and patiently toward the next millennium, through an attempt to transform a cultural emblem of or past into a prediction about our future by a simultaneous act of critical review and creative proposition.

We welcome any proposition and/or ideas in the form of drawings, models, text, concepts or actions. Deadline for entries will be June 15, 1990. The proposals selected by an international jury will be exhibited at STOREFRONT, in New York City, September 13 - October 13, 1990. Media and presentation requirements will be open: two dimensional work should be no larger than 6 square feet and three dimensional work should limit volume to 1 cubic foot. An entry fee of \$10 will be required by June 1, 1990 for each proposal submitted. Selected entries, texts and Jurors' comments will be published in a catalog to be issued in concurrence with the STOREFRONT exhibition. Entrants will receive a copy of the catalog.



### Project Atlas:

Please fill in the form to receive information on the project

Name \_\_\_\_\_  
Address \_\_\_\_\_

# PUBLICATIONS

### Front #3:

#### Project DMZ

Theoretical proposals by international architects and artists for events, strategies, designs, objects and ideas to provoke the elimination of the DMZ and the reunification of North and South Korea. With essays by Frederick Ted Castle, Ken Saylor and Kyong Park. 64 pp. 60 illustrations. \$8 paper.

### Front #2:

#### BUILDING PROJECTS by Macdonald & Salter

Recent projects by London-based architects, which express an explosive yet sensitive marriage between industrial machinery and anthropomorphic forms. Introduction by Lebbeus Woods. 24 pp. 20 illustrations. \$8 paper

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Front #3: Project DMZ (\$8)

Front #2: BUILDING PROJECTS (\$8)

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